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## **Religious song in the western part of the country – specific particularities and accents in Trifon Lugojan vision**

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### **Abstract**

The first half of the XXth century was one of flourishing and development in religious song from the western part of the country. Was a period in which the musical-religious multiculturalism came to over, imposing rigorously in the religious music literature space. The multicultural connections with the old peoples birth, in this blessed by God part of this country, this “new” method of singing to which, with his gorgeous art, the tireless composer Trifon Lugojan, offered the light of printing. But all these multicultural connections, aren’t nothing then some pearls, which beautifies the byzantine music from the western part of the country. The musical works of Trifon Lugojan remain until today the reference works for the church choir from the West of Romania.

### **Keywords**

religious music, byzantine origin, multiculturalism, “lugojan” style, accents and particularities of Trifon Lugojan.

Nichita Stănescu said that music is “that answer which didn’t had any question”. Being considered “the most expressive, communicative and full of leaven on the human soul”, the church religious music was close to men

in all his earthly existence, making his life beautiful and simultaneously making him better with its peers, approaching it from God. Singing was the thing which protect man from loneliness. Thus, “music was customary from the pagan holidays (e.g. the Olympic Games), was in the theatre pieces and also was part of all the religious services of the world’s people.<sup>1</sup>

### 1. Development of religious music in the western country – multicultural influences.

Religious music from the western part of the country came from the byzantine music, which appeared as an influence of the neighbour nations, or directly or with the Russians, Serbians, Bulgarians or even the Romanians from the other counties<sup>2</sup>. Trifon Lugojan, expressing his opinion about the origin of music in Banat, said that Romanians from Ardeal, Banat and Bihor who are under the hierarchical administration of Serbians, it is very normal to them to have the songs as the Serbians have, in contradiction with Ardeal which took the Greek style of singing.<sup>3</sup>

Some musicologists tried to explain the origin of the Banat music because this music keeps yet the influence of the medio-Bulgarian style of the slave culture. It is telling that the Banat music is different from a diocese to another and even from a parish to another. This thing is true in a certain way, but here intervenes even the interpreter, who lives in a space where the folk is at his own home, it is very normal that some vocal runs, these “flowers” to differ from a parish to another. It is true that from the byzantine music this new style got his roots. Sebastian Barbu-Bucur said one time:

‘In Țara Românească, Transylvania and Banat was the same music in churches, monasteries and organized schools. Even if we don’t have manuscripts from that time, it is known that where monastic cultural centres were, after that time custom it shouldn’t have been teach psalm music<sup>4</sup>, and Gheorghe Cio-

<sup>1</sup> Fr. Ioan Teodorovici, Fr. Prof. Ionel Popescu, Prof. Dumitru Jompan, *Creatori și creații muzicale*, Banatica Publishing house, Reșița-Caransebeș, 1997, p. 11.

<sup>2</sup> Gheorghe Ciobanu, *Studii de etnomuzicologie și bizantinologie*, Editura Muzicală a Uniunii Compozitorilor și Muzicologilor din România Publishing house, volume III, Bucharest, 1992, p. 105.

<sup>3</sup> *Ibid.*, p. 106

<sup>4</sup> Sebastian Barbu-Bucur, *Cultura muzicală de tradiție bizantină pe teritoriul României în secolul al XVIII-lea și începutul secolului al XIX-lea și aportul original al culturii*

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banu affirm: 'If we know that the music of all churches from Romania is of byzantine origin,..., we cannot affirm only that the Romanians from the intra-Carpathian area have a music of the same origin.'<sup>5</sup>

The Banat music regarding the eight voices has usually to every voice three songs: the voice itself, Aposticha song and Troparion song. In this division we find a special *podobie* for every voice or the special song (we find this addition at Dimitrie Cunțanu). Usually this division we find at many musicologists, from what we can deduce that all of them have a common origin. However is important that we should mention folk which left his mark on the melodic lines and this thing was because first of all the choir music was transmitted orally, and orality have an important role on which was chanted. From this explanation we can now understand and explain the end of every song, cadence on the second floor in the Banat music; cadence which had make lots to say that the Banat music is very slow.

On this slow rhythm tried to work many musicologists as: Trifon Lugojan and Celestin Cherebețiu.

The religious music from the western country was a complex subject on many points of view. First of all we should underline the regional differences, namely these specific territory coordinates without which we cannot say any conclusion about this type of music. Any advance idea regarding the condition and the evolution of the religious music of Romanians from this part of the country, should know that this complexity is only because the geographic position in which he existed. We have here as an important point that this part of the country is as 'ultimate extremity'<sup>6</sup> of the orthodoxy at the contact with the oriental catholic culture, and the fact that this territory, in the last centuries, had many administrative-political leading towards the other Romanian regions.

Cohabitation of Romanians with Hungarians, Germans and Serbians was a reality which obliged to take account in the appreciation to the religious music from that part of country.

Second of all, I want to emphasize the enough number of those who wrote about the religious music from the western country.<sup>7</sup> Probably, only

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*autohtone*, Editura Muzicală Publishing house, Bucharest, 1989, pp. 29-30.

<sup>5</sup> G. Ciobanu, *op. cit.*, pp. 111-112.

<sup>6</sup> Mircea Buta, *Cântările glasurilor bisericești la vecernie și esența lor intonațională în notațiile lui Trifon Lugojan*, Cluj Napoca, 2004, p. 39.

<sup>7</sup> When I say 'western country' I don't refer only to the Banat part, but even a part of Bi-

because they observed the unique complexity existing and the multitude of created spaces, those tried to express their opinions from a need to clarify this domain. In my attempt to enumerate them, I cannot mention at the beginning the most important of all, who with time and effort is the most documented and of reference source. It's about the scientist, folk-musicologist and byzantinist Gheorghe Ciobanu, who with the affirmation of its studies managed to remove the limitations and 'opacity'<sup>8</sup> which were regarding this music of this part of the country. Further I will mention here in an order which has no criteria of their value: Ph.D. Vasile Petrașcu, the teacher and composer Timotei Popovici, teachers and practitioners who noted this church style: Trifon Lugojan and Terențius Bugariu, Sabin Drăgoi, and recently the teachers: Vasile Vărădean, Nicolae Belean and Mircea Buta, and many others who in a tangential or less tangential way have this problem in their writings.

However, one of the questions about the Banat music is about its origin, and the answer has two principal variants: first will be that at his origin is the 'Serbian cultic music, and the other that at his origin we have the byzantine music came to us through the Serbians, Bulgarians, Russians or even the Romanians from the other regions'<sup>9</sup>. In the argumentation of the first possibility, Gheorghe Ciobanu took the affirmation of Timotei Popovici who writes that: 'In Banat and Hungary, following the Serbian hierarchy, the religious chant is even today in usage'<sup>10</sup>, of Terențiu Bugariu who says that: 'Serbians have the same songs we have because at Karlovitz our priests were prepared when we were under their administration'<sup>11</sup> and he wrote too 'Church chants were common... for the entire Serbian Metropolitan and for the dioceses Arad and Caransebeș of the Greek-oriental Metropolitan from Hungary'<sup>12</sup>, and also Trifon Lugojan sustained

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hor and another part near Alba Iulia and beyond Hunedoara. It is true that the biggest part and the representative one for the south-west one is Banat, but the characters of religious music practiced here stretch definitely over his 'boundaries'.

<sup>8</sup> M. Buta, *op. cit.*, p. 40.

<sup>9</sup> Gheorghe Ciobanu, *Studii de etnomuzicologie și bizantinologie*, vol. III, Editura Muzicală Publishing house, Bucharest, 1992, p. 105.

<sup>10</sup> Timotei Popovici, *Dicționar de Muzică*, Sibiu, 1905, p. 101, from G. Ciobanu, *op. cit.*, p. 105.

<sup>11</sup> Terențius Bugariu, *Sentinela cântărilor bisericești române*, Timișoara, 1908, p. 6, from G. Ciobanu, *op. cit.*, p. 105.

<sup>12</sup> *Idem*, p. 8, from G. Ciobanu, *op. cit.*, p. 105.

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the same view when he writes: ‘We Romanians from Ardeal, Banat and Bihor, were many time under Serbian administration, we have our songs as they have, differing us from those of Regat who adopted the Greek style’<sup>13</sup>. The same position have Vasile Pătrașcu who says: ‘Today, orthodox Romanians who live in these parts of Ardeal, Banat and Bihor, who stayed for so long under Serbian administration, have many songs similar to Serbians’<sup>14</sup> rounding in this way one of the variants about the origin of the Banat music, which resisted for so long, being based especially on the argument of the historical-geographic conditions and in a certain aspect on ‘the way of singing’<sup>15</sup>.

## 2. Development of religious music in the western country – the connection with the byzantine music

The second variant regarding the byzantine old origin is supported by: Tiberiu Brediceanu, who says that ‘the Banat music is from the old times (...), as provenience is old’<sup>16</sup>, and in other side he clearly affirm that: ‘the byzantine origin of all the peoples of orthodox rite’<sup>17</sup>. Even in this sense with a century backward the bishop Melchisedec affirm: ‘This old slave melody, close to the Greek chant and with nuances of folk music, is maintaining even today at the Serbians and Romanians from Banat and Transylvania where the Greek practice isn’t in usage, is neither known...’<sup>18</sup>

On this two variants of the religious music from the western part of the country, because ‘Banat hadn’t any document from the medieval period, through the superficial treating of things, we can make almost any affirmation regarding the origin of the choir music... as he did already’<sup>19</sup>

<sup>13</sup> Trifon Lugojan, *Cântări bisericești, Cele 8 glasuri la Vecernie*, Third Edition, vol. I, part I, Arad, 1929, p. 4, from G. Ciobanu, *op. cit.*, p. 105.

<sup>14</sup> Prof. Ph.D. Vasile Petrașcu, *45 Pricesne (Chinonice) pentru Liturghiile duminicelor*, Petrașcu et Ardelean Publishing house, Cluj, 1938, p. 6, from G. Ciobanu, *op. cit.*, p. 105.

<sup>15</sup> M. Buta, *op. cit.*, p. 42.

<sup>16</sup> Tiberiu Brediceanu, *Scrieri*, Ed. Muzicală Publishing house, Bucharest, 1976, p. 177, from G. Ciobanu, *op. cit.*, p. 106.

<sup>17</sup> Idem, *Histoire de la musique roumaine en Transylvanie*, in «La Transylvanie», Bucharest, 1938, p. 566, from G. Ciobanu, *op. cit.*, p. 106.

<sup>18</sup> Bishop Melchisedec, *Memoriu pntnu cântările bisericești în România*, in B.O.R., year VI, nr. 1, p. 22, from G. Ciobanu, *op. cit.*, p. 106.

<sup>19</sup> G. Ciobanu, *op. cit.*, p. 111.

For example, Timotei Popovici affirmed that: ‘cultic music from Banat and Transylvania differs from a diocese to another, and even from a parish to another’<sup>20</sup>, or Romeo Chircoiașiu who speaks about ‘the existence of some dialects in the choral music from Banat and Transylvania.’<sup>21</sup>

But these similitudes and correspondences with the religious music from the East and South of Romania have solid old arguments in the same time. Treating these in an ordered way we met in a study of Fr. PhD Nicolae Belean ‘Banat religious music is approaching to the Byzantine chant, through priests and monks arrived in the Țara Românească, Banat, Moldova and Transylvania.’<sup>22</sup> The work exposes in a convictive way the reasons which took to these similitude and together relationship, with all the exterior impediments which existed. Even the author shows that: ‘in Banat area the first books of religious music appeared at the end of XIX th century and the beginning of XXth century’<sup>23</sup>, we cannot overlook the written confessing mentioned by Sebastian Barbu-Bucur in the ‘Musical culture of byzantine tradition on Romania in the XVIII century and the beginning of XIX century and the original contribution of the autochthonous culture’ where is insisting on the Oktoikh from Caransebeș which has the chants of the I-VIII voices and is from the period of the XVIII-XIX centuries.

One important point in the relationship between the religious music from the western Romania and the other regions were the monasteries. Father Nicolae Belean speaks about this emphasizing a catechumens school near the Morisena (Cenad) monastery in 1030, ‘in which, among others, youth studied the religious chant after the pattern brought here from Athos and Constantinople’<sup>24</sup>, and in other part he mentions the name of other monasteries as: Bodroș, Partoș, Morava, Vărădia, Ciclova, where

‘even from the old times were schools of that time, in which beside the learning of writing and reading were prepared calligraphies of manuscripts, drawers of frames, bookbinding, painters

<sup>20</sup> Timotei Popovici, *op. cit.*, p. 100, from M. Buta, *op. cit.*, p. 44.

<sup>21</sup> Romeo Ghircoiașiu, *Muzica ardeleană de strană și influențele ei populare*, Cluj, 1958, p. 18, G. Ciobanu, *op. cit.*, p. 108.

<sup>22</sup> Nicolae Belean, *Apropierea muzicii religioase din Banat de cântarea bizantină prin intermediul preoților și călugărilor veniți în Banat din Țara Românească, Moldova și Transilvania*, in “Altarul Banatului”, year XI, nr. 1-3, Timișoara, 2000, pp. 191-195.

<sup>23</sup> *Ibid.*, p. 191

<sup>24</sup> *Ibid.*, pp. 191-195

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of icons and church altars and priests who taught compulsory religious song.<sup>25</sup>

The second important point regarding the Banat music in his relation with the other regions in the exchange of priests. In this sense, the original documents on which we can make an affirmation are the ‘conscription between Lipova and Timișoara dating the June 11, 1767’<sup>26</sup>

Beside these concrete examples we find some important findings of general order which can give a globally image much more suggestive about the situation of priests in maintaining the connections with the other Romanian areas.

On the third place of the inter-relation motivation of the music of the western part of the country with the other from different areas, especially Țara Românească is in the circulation of the service books. We have here two examples in this case: the bishop Nestorovici of Timisoara, who receives from Râmnic in 1734, nine boxes with books for the Romanian parishes and the bishop Sinesie Jivanovici of Arad who was corresponding with the bishop Grigorie of Râmnic and in the year 1752 he receives from that one book for his diocese.<sup>27</sup>

In this sense, appears the forth argument regarding the connection of singing in the western country with the others areas, for example the activity of Naum Râmniceanu, great teacher, singer and with great activity of spreading the religious music. He activated in Tara Românească, in Transylvania and Banat, and ‘he stayed at Hodoș-Bodrog monastery for 7 years, then at Lipova and in Canita village from Caraș-Severin.’<sup>28</sup>

A last argument of this inter-relation brought by Fr. Nicolae Belean is referring at ‘apehemata, neanes’ which appear at the beginning of every liturgical answer: ‘Holy! Holy! Holy! Lord of Sabaoth!’ from the Liturgy of Saint Basil the Great in 1949, being noted by Atanasie Lipovan.<sup>29</sup> It is known that this ‘melodic formulas’, called by Filotei sin Agăi Jipei ‘the

<sup>25</sup> I. Soia-Udrea, *Marginale la istoria bănățeană*, Timișoara, 1940, p. 85, from N. Belean, *op. cit.*, pp. 148-149.

<sup>26</sup> Gheorghe Cotoșman, *Preoți din Oltenia și Țara Românească în parohiile din Banat*, in “Mitropolia Olteniei”, nr. 5-6, Craiova, pp. 467-476, from N. Belean, *op. cit.*, p. 191.

<sup>27</sup> M. Buta, *op. cit.*, p. 49.

<sup>28</sup> M. Buta, *op. cit.*, p. 51.

<sup>29</sup> Atanasie Lipovan, *Cântări bisericești pentru toate sărbătorile de peste an*, Tipografia Diecezană Publishing house, Arad, 1946, p. 122.

voices after every voice' aim to create the voice atmosphere, representing formulas of singing, reminiscences of the old songs, after whose scheme were built the new songs.<sup>30</sup> It's interesting the fact that these are missing today from the psalm music even if they aren't in the theoretical reviews of the XVIIIth century but they are in the manuscripts from the XVIIth century. As a conclusive idea to these observations to the religious music from the western part of the country, Fr. Nicolae Belean have the following opinion that: 'the Banat religious music has a lot of common things with the old byzantine music of the XVIII th century than the actual psalm music'<sup>31</sup>

Thus, the notation of the Banat religious music being the linear one, raised enough difficulties in the process of fixing it on paper and felt that there isn't proper for those who wrote it. Trifon Lugojan (because he was the first one in the west) fought with these and many times he found a difficulty in choosing the 'armour'<sup>32</sup> of the voices.<sup>33</sup> His colleague and contemporary, Atanasie Lipovan, tried himself to reproduce in the exact way the reality of the religious music, partially removing the metric framework which was 'singeing' the lugojana notation.

### **3. Trifon Lugojan – specific contribution to the development of the religious music in the western part of the country.**

In the second half of the nineteenth century harmonic music start entering the Romanian Church, while singing traditional homophonic.

With beneficial tracks, this important thing had enough shortcomings, caused by the fact that if it should introduce the choir into the cult, then it should harmonize the traditional songs in the most spiritual way possible. One of the composers which understood that thing was Trifon Lugojan (b 27 th January 1874 – d. 11 January 1948) teacher at the Pedagogical Theological Institute of Arad.

<sup>30</sup> Grigore Panțaru, *Notația și ehurile muzicii bizantine*, Bucharest, 1971, p. 83, from M. Buta, *op. cit.*, p. 52.

<sup>31</sup> N. Belean, *op. cit.*, p. 195.

<sup>32</sup> M. Buta, *op. cit.*, p. 54.

<sup>33</sup> *Biserica și Școala*, nr. 7, from 13-15 February 1905, pp. 55-57; nr. 35 from 26 August 1907, p. 6; nr. 17 from 27 April 1941, p. 4; nr 2-3 from 11-18 January 1948 pp. 16-17.



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He fixed on notes all the religious chants from the Arad diocese, keeping them until today alive, as a proof of his important mission on this blessed by God lands.

Teacher Trifon Lugojan had an important activity whose fruit is preserved until today. For realizing the progress wished he arranged the music on linear notes and published them. Yearly his works appear in the 'Diecezane' publication, as the most systematic works of specialization of church art which united the local tradition with the science book of whom is now specialist at the University of Leipzig.

He had a special contribution to those singers who wanted to assume that way of singing in particular. His books were used as manuals at the Theological Institute of Arad for the church songs.

Regarding the activity of Professor Trifon Lugojan at the chair was very fruitful. He teach through an original method the choir singing a lot of priests and choir singers unifying the religious song on a big territory as our diocese was in that time, having beside the Arad side the Hungarian, Bihor and Banat sides. As a teacher he cultivated the interest of its students through the musical art and folk. In addition to this the 'theological choir' led by the professor Trifon Lugojan was imposing not only in the Arad region, but was passing through his artistic performance over the Romanian borders arousing admiration to the foreigners of tongue and Romanian law. The angelic harmony of his soul of the Professor Trifon Lugojan gave blessed fruits in works of inestimable value. From his works we should mention:

- *Liturgy for mixt chorus in G minor 1901 (Liturgia pentru cor mixt în Sol major 1901)*
- *Mandrei way – male choir on folk reasons, lyrics by Mihai Eminescu, Arad, Ed P. Simon Publishing house 1904 (Calea Mândrei– cor bărbătesc pe motive populare peversuri de Mihai Eminescu)*
- *Longing – male choir based on popular and folk lyrics 1904 (Dorul – cor bărbătesc pe motive populare și versuri populare 1904 )*
- *Resurrection – male choir in 1904 – In 1905 the church is beginning Publication voices: (Învierea – cor bărbătesc 1904 În 1905 este începutul publicării glasurilor bisericești)*
- *Choir ( the 8 voices) (Strana (cele 8 glasuri)) 1907*
- *Church chants for odd jobs in the Service Book (Cântări bisericești pentru slujbe ocazionale din Molitvelnic) 1907*

- *The 8 voices (Cele 8 glasuri)* 1912;
- *Religious songs. Irmo and pricesne (Cântări bisericești. Irmoase și pricesne)* 1913
- *The 8 voices at the Matins (Cele 8 glasuri la utrenie)* 1927
- *Church hymns – the 8 voices at Liturgy (Cântări bisericești – Cele 8 glasuri la liturghie)* 1927
- *Religious songs and other songs, pricesne and Irmo and other more important in the Great Feasts (Cântări bisericești, irmoase și pricesne și alte cântări mai însemnate la praznicele împărătești)* 1927
- *Religious songs at the feasts of Theotokos. Kontakion and troparion of the Great Saints and the usual to the funerals of the laic. (Cântări bisericești la sărbătorile Maicii Domnului. Troparele și condacele Sfinților celor mari și cele obișnuite la înmormântarea mirenilor)* 1928
- *Liturgy of Saint John Chrysostom for male chorus G major (Liturghia Sf. Ioan Gură de Aur pentru cor bărbătesc (Sol major))* 1928
- *At Sinai mountain religious concert in G major for mixt chorus (La muntele Sinaiului concert religios în Sol major pentru cor mixt)* 1928
- *Book of prayers and religious chants (Cartea de rugăciuni și cântări bisericești)* 1938
- *Liturgical answers with the corresponding litanies (unison) how is it singing in Arad diocese (Răspunsurile liturgice cu ecteniile corespunzătoare (unison) cum se cântă în Eparhia Aradului)* 1939
- *The 8 voices, irmo, pricesne and other hymns (Cele 8 glasuri, irmoase pricesne și alte cântări)* 1939
- *Akhatistos of our Lord Jesus Christ and Paraklesis of the Theotokos after the orfinance of Arad diocese (Acatistul Domnului nostru Iisus Hristos și Paraclisul Preasfintei Născătoare de Dumnezeu după rânduiala din Eparhia Aradului)* 1940
- *24 Carols from 2-3 voices (24 Colinde pentru 2-3 voci)* 1940. From these many entered in the national repertoire being interpreted by prestigious singers: Madrigal : White flowers, Three shepherds, This is the night (*Florile Dalbe; Trei păstori; Asta-i seara*)
- *Memorial service as it is in Arad diocese (Parastasul cum se slujește în Eparhia Aradului)* 1941

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- *Liturgical answers at the Liturgy of Saint John Chrysostom for 3 voices (Răspunsurile liturgice la liturghia Sf. Ioan Gură de Aur armonizate pentru 3 voci)* 1941
- *Funeral of the laics as it is in Arad diocese (Înmormântarea Mirenilor cum se slujește în Eparhia Aradului)* 1942
- *70 religious chants how they sing in Arad diocese (70 cântări religioase cum se cântă în Eparhia Aradului)* 1942
- *Carols (Colinde)* 1943

Regarding the secular compositions of Professor Trifon Lugojan, we remember that they were sung not only in parts of Arad but around the country to choral music festivals. "Theologians Choir" led by artist Trifon Lugojan in Arad region was imposing not only by their performance but even with the fact that they went too through their artistic programs over the frontiers of Romanian earth.

He was a tireless worker, a great lover of sacred song, a chosen soul. The fruits of his work is preserved until today in parishes of Arad, the voices set by him are both written and singed through the students who came out of school.

The name of Trifon Lugojan became a valuable brand on the Arad religious music literature, and his works keep until today the Arad diocese as one with a lot of values for her sister dioceses over the mountains.

Noting these special qualities of its notations and following consistent effort throughout its life, we considered it reasonable that the ranks of the publication "Church and School" are the most suggestive to capture his personality, namely the teacher –the composer –the man. If we do a statistical rigid case of these appearances, we'll find this publication anchoring in the living reality, the acute problems of those times and its role to serve as many needs when existing. We mention here some important things about Trifon Lugojan: appearances of books, religious concerts, mission trips, events or commemorations at some certain holidays of the year, visits and exchanges choral opening of the school year, etc.

Trifon Lugojan shows a deep understanding of the religious musical phenomenon and a direct involvement in the struggle to spread the beauty and variety of musical language of the church during the first half of our century through many printings and appearances of all kinds of occasions and events. Here we can remember many numbers from the publication "The Church and School" between the years 1905-1948.<sup>34</sup>

<sup>34</sup> *Biserica și Școala*, nr. 7, From 13-15 February 1905, p. 55.

All a concern of Trifon Lugojan resulting from the publication referred to the relationship between the authentic text and old songs considered “ornaments of oriental rite” in this sense has been written about teacher Trifon Lugojan that

“the way how these songs were passed in times of religious texts in Romanian language do not always correspond to the requirements of music and language. Meeting the requirements of this nature was a requirement that Trifon Lugojan has put to his works, giving us a volume of religious songs (Choir), the authentic texts without altering the original diocese song and the songs are arranged in unison – rhythmic and with an appropriate language of the Romanian prosody.”<sup>35</sup>

In addition to this requirement which the tireless teacher imposed to his work, he was aware that in this part of the country there were no ancient manuscripts meaning the oldest half a century, which in a more or less ordered to be noted the skeleton of melodic voices of the church, which in the old kingdom existed in Țara Românească and in Moldova. This knowledge of the situation and the importance of its printing melody of church in western country is well captured in the words: “in this publication is also secure the church songs from the danger of saving the changes that were exposed incompetent and only sending by hearing from generation to generation.”<sup>36</sup>

So at that time Trifon Lugojan came with the novelty, with a sort of update of a problem lagging behind our lands. Somehow, we could say that it came with a kind of modernity that he was trying to justify and affirm it, maybe because of his studies in Leipzig – Germany. This situation could not go unnoticed in the diocese publication, where on the merit of the author it’s says, “the publication of Mr. Lugojan we see a time of progress, a church chants relief teaching through the use of modern means in this field by setting the music on the notes.”<sup>37</sup>

Although seen then as a “breakthrough moment” fixing the linear notes are now a very topical issue. Findings of Lugojan by his contemporaries for this fact and of course almost all “choir singers of today” are apparently not sufficient to justify this thing to the voices of the current

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<sup>35</sup> *Ibid.*, p. 56.

<sup>36</sup> *Ibid.*, p. 55.

<sup>37</sup> *Ibid.*, p. 56.

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church musical education. We cannot remember about Trifon Lugojan without knowing the depth of the old notation, he had chosen the using of the linear, thus prefiguring some arguments that PhD. Victor Giuleanu will showcase nearly 100 years later as

“regarding the Byzantine modern semiography..., her imperfections equivocal leaves interpretation especially in melodic ornaments and even in some basic modal structures... are obviously an obstacle in the transcription operations in Western notation signs”.<sup>38</sup>

By printing of the religious songs at the time, Trifon Lugojan didn't miss the opportunity to express his ideas, views and conceptions of the religious songs since then, whose “shortcomings he felt as a proponent of church singing at the Orthodox Theological Institute in Arad”<sup>39</sup> but are stated with some modesty and “humility” bud of fellow teachers and theologians from the parish leadership waiting a help and a more active involvement. This involvement and help will come in a few years, when Father Bishop Ignatius John Papp will require at a new edition of voices, this time collected directly from His Holiness.

It is significant that Fr. PhD. Vasile Stanciu in his piety study about Trifon Lugojan published in “Metropolitan Banat” conducted a complex image of the personality and the activity of this appreciated worker of this church in the musical religious life of the western country. So Trifon Lugojan remains tireless and peerless on the realm of the composer of church music in the west part of the country. His work, both the choir and the choral are today alive in the mind and conscience of the church singers and choir. The “Lugojana” melos is meant to reveal the origin of Byzantine church music in this area blessed by God, with influences, of course, received and retained over time due to circumstances that faced western Romania.

<sup>38</sup> Victor Giuleanu, *Melodica bizantină*, Editura Muzicală Publishing house, Bucharest, 1981, p. 105.

<sup>39</sup> Trifon Lugojan, *Strana-Cântări bisericești*, Arad, 1905, p. 4.